



FACULTY OF MUSIC

UNIVERSITY OF TORONTO

OPERA DEPARTMENT

presents

A CONCERT PRODUCTION

aprie
1974.

DIDO AND AENEAS

by Henry Purcell

Realised and Edited by:
BENJAMIN BRITTEN and IMOGEN HOLST

GIANNI SCHICCHI

(In English)

by Giacomo Puccini

English Translation By
PERCY PITT

MacMILLAN THEATRE

APRIL 3, 5, 6, 8, 1974

8:00 P.M.

THE OPERA DEPARTMENT

presents

A CONCERT PRODUCTION OF

DIDO AND AENEAS

*Opera in three acts**

By HENRY PURCELL

Realised and Edited By BENJAMIN BRITTEN and IMOGEN HOLST

Text By NAHUM TATE

Conductor	ERNESTO BARBINI
Director	COLIN GRAHAM
Dances by	HELEN WILKINS
Costume Adviser	SUZANNE MESS
Costume Co-ordinator	MARJORIE WOODBRIDGE
Lighting Designer	DOUGLAS HOLDER
Chorus Master	CHARLES HEFFERNAN
Continuo	GEORGE BROUGH (Harpichord)
	JANET HORVATH (Cello)
	JOEL QUARRINGTON (Bass)

CAST in order of appearance

DIDO, Queen of Carthage
AENEAS, Prince of Troy
BELINDA, Dido's Sister
A SORCERESS, Rival to Dido
LADY IN WAITING to Dido
FIRST WITCH

SECOND WITCH
A SPIRIT, in the shape of Mercury
and a Sailor

APRIL 3, 6
Marion Harvey
James Anderson **XX**
Constance Adorno
Janet Stubbs
Barbara Ianni
Sonia Meroniuk (April 3)
Arlene Abramsky (April 6)
Linda Marcinkus
Robert Heard

APRIL 5, 8
Deborah Jeans **XX**
James Anderson
Carol Ann Looman
Janet Stubbs
Rosemarie Landry
Sonia Meroniuk
Linda Marcinkus
Stephen Young

ATTENDANTS TO DIDO, AENEAS, AND THE SORCERESS

Ann Heinonen
Michèle Jory
Deborah Smith

Josh Powell
John Wilkins
Duff Scott

THERE WILL BE A TWENTY MINUTE INTERMISSION AFTER DIDO AND AENEAS

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GIANNI SCHICCHI

*Opera in one act**

By GIACOMO PUCCINI

Libretto By GIACOMO FORZANO

English Text By PERCY PITT

Conductor

ERNESTO BARBINI

Director

COLIN GRAHAM

Designer

ELSIE SAWCHUK

Scenic Artist

GEORGE SCHLOEGL

Lighting Designer

DOUGLAS HOLDER

CAST in order of appearance

	APRIL 3, 6	APRIL 5, 8
GIANNI SCHICCHI	Douglas McEachen	Douglas McEachen
LAURETTA, <i>His daughter</i>	Penny Speedie	Barbara Carter
<i>The Relatives of the Late Buoso Donati</i>		
ZITA, <i>Cousin of Buoso</i>	Diane Loeb	Arlene Abramsky
SIMONE, <i>Cousin of Buoso</i>	Jonas Vaskevicius	Jonas Vaskevicius
BETTO, <i>Brother-in-law of Buoso</i>	Robert Vigod	Robert Vigod
RINUCCIO, <i>Zita's nephew, in love with Lauretta</i>	Paul Frey	José Hernandez
MARCO, <i>Simone's son</i>	Guillermo Silva	Guillermo Silva
CIESCA, <i>Marco's wife</i>	Rosemary Landry	Constance Adorno
GHERARDO, <i>Buoso's nephew</i>	Stephen Young	Robert Heard
NELLA, <i>Gherardo's wife</i>	Nancy Hermiston	Belva Spiel
GHERARDINO, <i>Their son</i>	Lawrence Beckwith	Lawrence Beckwith
MASTER SPINELLOCCIO, <i>a physician</i>	Donald Clark	Donald Clark
AMANTIO DI NICOLAO, <i>a Lawyer</i>	Robert Mang	Robert Mang
PINELLINO, <i>a Shoemaker</i>	Joel Katz	Joel Katz
GUCCIO, <i>A Dyer</i>	George Holborn	George Holborn

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DIDO AND AENEAS

The action of the opera takes place in Dido's Palace, the Cave of the Sorceress, a Forest and the Harbour of Carthage. The story is the familiar one concerning the tragic relationship of Dido, Queen of Carthage, and Aeneas, son of Anchises, a Trojan prince, and Venus, Goddess of Love. In Virgil, it is Mercury, messenger of the Gods, who is sent to shatter their dreams of love and empire-building with the reminder that Aeneas is to fulfil his destiny with the founding of Rome as a new Troy. In the opera, it is a false Mercury who is sent by the Sorceress, seen here not merely as a malevolent operatic prototype but a rival, an outlaw queen, who uses the black arts to achieve the downfall of Dido.

DIDO AND AENEAS, Purcell's only through-composed opera, was written originally for performance by a girl's school in London's Chelsea in 1689. It is unique among Purcell's other principal dramatic works (THE FAIRY QUEEN, THE INDIAN QUEEN, KING ARTHUR, and THE TEMPEST) in that there is no dialogue and because it is the only one not cast in the stylized form of a Masque. It is a miniature masterpiece where the interplay of love, hatred, and despair is given full dramatic opportunity at the same time as being distilled into little more than an hour of music.

The two existing manuscript copies of the score both date from the eighteenth century and it is on these that the present version is based. In any vocal-dramatic work of the period, the arrangement of the continuo (the harpsichord, cello and string-bass which accompany so much of the opera) is left to the discretion of the performer or editor and it is principally with this aspect, and sometimes with the indication of vocal ornamentation (or lack of it) and the lay-out of the string parts, where the Britten/Holst realization is involved: there is no new harmonization nor re-organization of Purcell's original, in fact no alteration of any kind other than the supplying of some Purcell music from other sources for a missing scene for the witches at the end of Act II. This music does not exist in any available manuscript, but the words for it do appear in the published libretto of 1698.

Tonight's spare "concert production" of the opera, throws the full weight of responsibility on the singers' shoulders, unaided as they are by any form of baroque scenic splendour, a splendour which the Chelsea girls' school can hardly have enjoyed in the original production. It is hoped that Purcell's distillation of music and theatre will be experienced here to its advantage and that the audience's imagination will be involved as much as in a conventional staging.

GIANNI SCHICCHI

The action takes place in the house of Buoso Donati in Florence, at the time of the Renaissance. The rich Buoso Donati has died and his relations and their dependants are discovered uncertainly mourning his departure: no one knows to whom he has left his possessions, in particular his house in Florence, his mule, and his saw-mills at Signa. The relations despair at the outcome of the will and are most unsympathetic to Rinuccio's ill-timed suggestion that they should ask the wily Gianni Schicchi to help them. Apart from being the father of Rinuccio's beloved Lauretta, Gianni is a somewhat disreputable, though highly successful merchant who has risen from the ranks of the peasantry. It is this last fact which makes him so unpopular with Buoso's snobbish relations. However, they find they have no option but to ask his help but the tables are turned on them more than once before the end of the opera when, in Schicchi's words, Buoso's money is put to a better use.

GIANNI SCHICCHI forms part of Puccini's TRITTICO, three one-act operas of which the other two are SISTER ANGELICA and IL TABARRO (The Cloak). The operas are more often than not performed separately nowadays, but the first performance of the complete TRITTICO was given by the Metropolitan Opera, New York in 1918, and the cast of the subsequent first Italian production at Rome in 1919, included Edward Johnson as Rinuccio.

UNIVERSITY OF TORONTO CONCERT CHOIR

Debra Aronson
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Donna Colley
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Albert Dunn
Tom Dusatko
Paul Feheley
Michael Ferguson
Angie Flehmig
Christina Frolick
Richard Haskell
John Herberman
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Mark Hukezalie

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Andrew Muran
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Leif Olsen
Dave Passmore
Matthew Redsell
Margaret Anne Richards

Stephen Riches
Danny Sargent
Eileen Smith
Edwin Spencer
Pat Tabuchi
Penny Tibbles
Lydia Tyson
Brenda Uchimaru
Rob Vipond
Elisabeth Vomberg
Harry Welch
Barbara Whitney
Lee Willingham
Amy Wong

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

VIOLIN I

Edward LeCouffe**
Randi Schonning
Rhyll Peel
Ronald Sandrin
Deborah Kirshner
Yuriko Takano
Janet Krause
George Willms
Nadine Wunder
Ermanno Florio
Lorenz Hasler
Elène Barrière

VIOLIN II

Yoon Im Chang*
John Robinson
Sonia Klimasko
Gwen Dunlop
Sherrie Powell
Peter Stryniak
Jeffrey Wall
Barbara Nose
Anna Lohowy
Janet Sangwine
Vivien Loader
Joseph Lombardo

VIOLA

Steven Dann*
Susan Harris
Janet Langley
Christopher Redsell
Katherine Rife
Faye Daines
Arturs Jansons

VIOLONCELLO

Janet Horvath*
Sheila Laughton
Genéviève LaRue
Mary Halpenny
Julia Bowkun
Marjory Dow
Faith Farr

DOUBLE BASS

Joel Quarrington*
Jan Urke
Jack Winn
Ray Radkowski

FLUTE

Anne Keefer*
Penny Clark
Dodi Layton (*picc.*)

OBOE

Barbara Bolte*
Darrell Howard
Gary Armstrong (*cor anglais*)

CLARINET

Elizabeth Harbord*
Stephen Pierre
Deborah Cox (*Bass cl.*)

BASSOON

Ivor Rothwell*
Brenda Adams

FRENCH HORN

Harcus Hennigar*
Carla Goldberg
Dale Skinner
Gary Pattison

TRUMPET

James Spragg*
Chris Morrison
Howard Baer

TROMBONE

Robert Mee*
Dwight St. Amand
John Langley (*bass tb.*)

TUBA

Dale Fawcett

HARP

Elizabeth Volpe

PERCUSSION

Allen Beard
Tom Henkes
Richard Skol

CELESTE

Naomi Oliphant

**Concert Master

*Principal

Orchestra Manager — Dale Fawcett

Librarian — Harcus Hennigar

Backstage Conductor — Stephen Riches

OPERA DEPARTMENT

Chairman, Ezra Schabas

MUSIC STAFF

Music Director
Head Coach-Conductor
Vocal Coaches

Ernesto Barbini
James Craig
George Brough
Michael Evans
Richard Fisher
Tibor Polgar

STAGE DIRECTORS

Herman Geiger-Torel
Constance Fisher

Martin Hunter
John Leberg
Peter Wylde

TECHNICAL STAFF

Technical Director
Assistant Technical Director
Technical Assistant
Wardrobe Supervisor
Make-Up
Scenic Artist
Sound Technician

Douglas Holder
Fred Perruzza
William Pyke
Carol Anne Muncaster
Bei Engelen
George Schloegl
Michael Twose

ADMINISTRATIVE STAFF

Administrative Secretary
Department Secretary and Librarian

Carol Anne Muncaster
Bruce Kelly

PRODUCTION STAFF

THEATRE TECHNOLOGY STUDENTS

Stage Manager (Dido and Aeneas)
Stage Manager (Gianni Schicchi)
Design Assistants (Gianni Schicchi)

Design Assistant (Dido and Aeneas)
Lighting Board Operator
Technical Crew

Christopher Rous
Allan Mawson
Susan Skorakyo (*Wardrobe*)
Neal Needham (*Properties*)
Marjorie Woodbridge (*Wardrobe*)
Neal Needham
Christopher Rous
Allan Mawson
Susan Skorayko
Neal Needham
Christopher Gentles
Marjorie Woodbridge

CREDITS

The Opera Department wishes to express its appreciation to the following for their assistance and co-operation:

Ontario Arts Council
Malabar Limited
Canadian Opera Company
J. Fuller Lighting
Canadian Broadcasting Corporation
Strand Century Lighting
I.A.T.S.E.
Lois Smith School of Dance

National Ballet Company
Floyd S. Chalmers Foundation
Hart House Theatre
Canadian Opera Women's Committee (Toronto)
Canadian Opera Junior Women's Committee
Actors Equity
Toronto Musician's Association

NEXT EVENT: University of Toronto Concert Band, R. A. Rosevear conducting. Sunday, April 14, 1974 — 3 p.m.
MacMillan Theatre

Opera Excerpts — May 14-17, 1974 — MacMillan Theatre